

HOUSEHOLD HELPS

Dainty Fish Dishes

FISH is one of the quickest substantial foods that can be prepared. Besides containing as much nutriment as many cuts of meat, it is usually less costly. A fish like haddock, for example, is almost as rich in proteins as beef or lamb, and even more so than mutton chops. Salt and smoked fish are even richer, because of the fact that they are almost dehydrated, and there is solid substance to each pound you buy.

The fish in a pan and cover them with milk or cream and leave in a moderate oven until the milk or cream turns brown. Cook, halibut or some other firm, white fish is best suited for this recipe. It is cut in an inch thick and about three inches square. Rub the sautépan with some onion juice, then butter, and place fish slices on top, seasonings as desired. Sprinkle with chopped onion, parsley and lemon juice, and place a bit of butter on each slice. Bake for about twenty minutes.

Dried fish for breakfast is a welcome change from eggs or substantial cereal. There are many delicious ways of preparing fish for the breakfast table. Fresh fish takes only about fifteen or twenty minutes for each pound to be baked or boiled. It can be boiled in about ten minutes, and fried in five minutes—cooked quickly and served quickly, piping hot. Here is a breakfast dish which can be made either with salt fish flakes or cold fish left from the night before:

Two cups of flaked fish. Two cups of milk. Two tablespoons of flour. One tablespoon of butter. Pepper to taste.

Let the milk boil, then add flour which has been mixed with a little cold milk until smooth. Add fish, season and cook for ten minutes, then pour over toast points.

Another very simple but excellent fish dish, suitable for luncheon, is creamed mackerel. The mackerel must be soaked for forty-eight hours, the water being changed once during that time. Then place

the fish in a good fish to use for this soup, which is thick enough to hold to be called a stew. The haddock is cut into small slices and one layer is placed in the large sautépan. This is covered with sliced raw potatoes, seasoned with salt, pepper, sliced onion, a sprinkling of flour and some slices of pork. Then put in another layer of fish and repeat the other ingredients. Over this mixture pour some hot pork fat, in which an onion has been fried. Cook the mixture for about half an hour.

If desired, some crackers may be added to the soup before serving. Hard crackers are best, dipped in cold water. If they are used it is necessary to add two cups of milk to the chowder.

(Copyright.)

A Makeshift

For the woman who must press an occasional suit in an empty drawer, inverted, is a capital ironing board. The wood at the bottom of the drawer, being unvarnished, tells no tales of the use to which it has been put. Where a writing desk is lacking, an empty drawer, inverted, and then partly replaced, furnishes a roomy, flat space for writing materials. The second drawer of the average bureau is about the right height for this purpose.

Theatrical Baedeker

BROAD—"A LADY'S NAME," with Marie Tempest. A new comedy by Cyril Harcourt, author of "A Pair of Silk Stockings," and "The Thoroughbred," produced by the Broadway Theatre. A woman novelist.

LYONS—"HER SOLDIER BOY," with Clifton Crawford, Thomas and Clara. A musical play, with a score by Emmerich Kalman, composer of "Hart and Miss Sprimont."

GARIBOLDI—"THE HOUSE OF GLASS," with Mary Ryan. Max Martin's drama of grim fate, pursued unflinchingly by the law, with a strong circumstantial evidence.

PORTER—"SYBIL," with Julia Sanderson. Donald Briss and Joseph Cawthon. An imported opera. The score is pretentiously orchestrated.

ADELPHI—"EXPERIENCE," with Ernest Gladstone and a large cast. A modern novel with some of its predecessors. The acting of Mr. Gladstone is superb.

AT POPULAR PRICES. WALNUT—"LITTLE PEGGY OMOORE," with Hilda Morgan. An American comedy-drama dealing with politics, love and financial snafus. KNEISLER—"MADAME X," with Clifton Crawford. A new musical play, with a score by Emmerich Kalman, composer of "Hart and Miss Sprimont."

CHESTNUT STREET OPERA HOUSE—"THE BIRTH OF A NATION," with Henry H. Waltham, Lillian Gish, Max Martin, Robert Harro, Lillian Gish and Griffith players.

NEW PHOTOPLAYS. STANLEY—"THE INTRIGUE," with Loretta Ulrich. A Paramount view of Philadelphia. Fireman's School, Charles Chaplin in "The Pawnshop" and travesty in half of the week. "THE STORM," with Blanche Sweet, a Lasky film, and "Being America," latter half of week.

ARCADIA—"MANHATTAN MADNESS," a Fine Arts production, with Douglas Fairbanks all week. Also Mr. Chaplin in "The Pawnshop," with Charles Chaplin and last evening. "THE REWARD OF PATIENCE," with Louise Hyde. A Famous Players production, with views of Philadelphia. Fireman's School latter half of week.

REGENT—"THE HIDDEN SCAR," with Ethel Clayton and Holbrook Blinn. A World Production. First local showing. Initial half of week. "THE DAWN OF LOVE," with Mabel Taliferro, a Metro, latter half of week.

VICTORIA—"THE SOCIAL SECRETARY," with Norma Talmadge. A Metro, latter half of week. "THE DAWN OF LOVE," with Mabel Taliferro, a Metro, latter half of week. "The Dawn of Love," with Mabel Taliferro, a Metro, latter half of week.

ALHAMBRA. 12th, Morris & Passyunk Ave. Mat. Daily 2. Evgs. 6:45 & 9. Paramount Pictures. "THE FIGHTING PARSON" CHARLES CHAPLIN in "THE PAWNSHOP."

ARCADIA. CHESTNUT BELOW 10TH. Douglas Fairbanks in "MANHATTAN MADNESS" "MADAME X" CHARLES CHAPLIN in "THE PAWNSHOP"

APOLLO. 52D AND THOMPSON. MATINEE DAILY. WM. S. HART in "The Patriot" 14TH CHAPTER OF "GLORIA'S ROMANCE"

BELMONT. 52D ABOVE MARKET. "THE NEER DO WELL" CEDAR. 60TH AND CEDAR AVE. PARADE THEATER. Chapter No. 1—"SHIELDING SHADOW" ETHEL CLAYTON and HOLBROOK BLINN in "HUSBAND AND WIFE"

FAIRMOUNT. 29TH AND GIBBARD AVENUE. THEDA BARA "The Serpent" FRANKFORD. 4711 FRANKFORD AVENUE. RITA JOUVET in "AN INTERNATIONAL MARRIAGE" 56TH ST. THEATRE. MAY. DAILY. OWEN MOORE & MARGUERITE COURTOT in "ROLLING STONES" "MURTY SUFFER" Comedy—"Is and Ours"

GARDEN. 82D & LANSDOWNE AVE. MARGUERITE CLARK in "MICE AND MEN" JEFFERSON. 29TH AND DAUPHIN STREETS. FRANK MILLS "THE HOUSE OF GLASS" BILLY BURKE in "GLORIA'S ROMANCE" LEADER. FORTY-FIFTH AND LANCASTER AVENUE. Owen Moore & Margaret Courtot in "ROLLING STONES" LIBERTY. BROAD AND COLUMB. WM. S. HART "The Patriot"

latter half of week. "The Pawnshop," with Charles Chaplin, Monday, Tuesday, Wednesday and Saturday.

VAUDEVILLE. KEITH'S—"The Four Husbands," Mabel North, Marion Weston, "A Breath of Old Virginia" with Genevieve Cliff and company; Fred Whitford and Marie Ireland; "The Thoroughbred," produced by the Broadway Theatre.

WILLIAM PENN—"Maverick," Tommy Ray, Billy Tuttle's "Collegiate" and "The Thoroughbred," produced by the Broadway Theatre.

MINSTRELS. DUMONT'S—New specialties have been added to its vaudeville program, with all the old favorites on hand.

MARIE TEMPEST IS THE LADY'S NAME She Who Makes a Delightful Evening of Fun at the Good

"A LADY'S NAME" A comedy by Cyril Harcourt, Management Messrs. Shubert, Broad Street.

Monday afternoon is an awfully long way from Saturday evening—as managing editors delight to inform dramatic critics, and as even dramatic critics have to admit.

And yet there is still a good deal to say about the delightfully fresh and amusing comedy, which came to the Broad night before last, besides the fact that people who know how good Marie Tempest always is and how pleasant English comedy can sometimes be, will have what Cyril Harcourt would call a perfectly topping time of it at "A Lady's Name."

The comedy is even more gossamer than "A Pair of Silk Stockings," by the same author. But in certain ways it is decidedly more amusing. For every ounce of Mr. Harcourt's wit and whimsicality gets across, and gets across all the more readily because it is not encumbered with any complicated turns of plot. He might have had them, for he set a lady novelist advertising for a husband in order to get copy, he had a butler and his master both apply for the job, and he got the lady into the butler's pantry. But instead of playing for obvious farce situations, the author admitted to the audience and all the characters that they knew all about each other all the time.

Consequently, his action frankly didn't pretend to compete with rapid-fire farce, and his humor had the whole stage to itself. Only at the very end, when a caddish fiancé did some mean things in a rather villainous manner and the heroine sobbed a bit over them, was there anything pretentious to get in the way of the fun.

But even that was mitigated by the fact that Miss Marie Tempest was the lady doing the sobbing. For she does them just as well as she does the squeals and gurgles, the chuckles and choruses of the rest of the play. Her art is a well-nigh perfect thing. It uses every comic tool of the stage, even down to the forefalsed squeals, gurgles, etc.; but it uses them all as the expression of so rich and so piquant a personality that even the commonest are something new. Miss Tempest is always a delight. With Mr. Harcourt's play and a competent cast headed by that finished actor, W. Graham Brown, Miss Tempest is in grave danger of setting critics punning about sales of meritment.

K. M.

"THE COMMON LAW" IS WELL PRODUCED

Chaplin, in "The Pawn Shop," Gets Laughs With New and Violent "Business"

By the Photoplay Editor

Philadelphia exhibitors last week got their first glance at the first production released by Lewis J. Selznick since he became a power unto himself. It is "The Common Law," adapted from the popular novel by Robert W. Chambers, and exploiting Clara Kimball Young as the star. In fact, the brand name for the film is that of the actress. At the private display the production was not of the best, and therefore an entirely adequate conception of the feature was not feasible. But certain salient points could be grasped. One of them was the story—high-class manner in which the story was directed by Albert Capellani and other the prolixity of the plot. Of course, this is only one man's opinion, and the majority of photoplay-goers may like "The Common Law" in its entirety, but seven reels is slightly too long for a story with but one or two episodes of pronounced physical action and frequent telephoning and letter-writing. The drama on the screen bears the stamp of the book-made play. It is not incisive, or rarely so.

The most sensational thing in the stage version of the tale was the nude pose of Valerie, the model. In the celluloid version this matter has been treated with delicacy and sympathy. There is nothing nasty in the whole fabric of the photoplay, yet the frankness of its language is likely to give the censors some concern. How it is to escape the shears cannot easily be imagined. The acting of Miss Young is mildly pleasing (she has little to do emotionally), and Conway Tearle and Paul Capellani are capital in the parts of painter-hero and painter-villain in the atmosphere throughout being that of New York artist life. Scenically, the production is tasteful and opulent. The costuming, too, is beyond reproach.

So many theaters are showing the latest Chaplin farce, "The Pawnshop," today that to print all their names in boldface would cut into the critique itself. The narrative value of this most recent emanation from the Lone Star studio is slight to the point of nothingness. To make up for this lack the incidental business of the comedy is variegated and violent. Mr. Chaplin, who in the pawnbroker's clerk, washes cups and plates by passing them through a wringer; totters rhythmically on a ladder; wears a dough-wreath in a Hawaii, and bounces elastic pawnballs on the head of another man. He indulges in but one bit of serious comedy which is too bad, as he does that sort of thing so well, but in physical frenzy he has never surpassed his current actant. That is why "The Pawnshop" is destined to popular enthusiasm. And if you must have good looks with your slapstick, there is the attractive Edna Purviance, slimmer than usual.

The Morocco Company wants strong stories, for which it is willing to pay well, says an announcement. It offers \$1500 each for complete stories adapted to its needs, or upon which a complete photoplay can be founded. Such stories may be either in synopsis form, 500 to 2000 words each, or may be in the form of a short story or book. Plots suitable for Vivian Martin, Doreen Farnum, Myrtle Stedman, Kathlyn Williams and Lenore Ulrich are especially in demand.

Norma Talmadge and Roscoe Arbuckle are additions to the Selznick forces. They will not play together, however.

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EVENING LEDGER PHOTOPLAY CALENDAR

Table with columns for days of the week (Monday to Saturday) and rows for various theaters (Alhambra, Apollo, Arcadia, Belmont, Cedar, Eureka, Fairmount, Frankford, Garden, Jefferson, Leader, Liberty, Locust, Market Street, Olympia, Overbrook, Palace, Park, Princess, Regent, Rialto, Ruby, Savoy, Stanley, Theda Bara, Victoria). Each cell lists the play and the actor/actress.

TODAY'S FASHION



Charming tailored suit of mouse-colored gabardine. This stunning tailored suit is of mouse-colored gabardine. The coat has an inserted pleated section at each side of the front and back. The collar is of olive-green velvet. The plain coat sleeves are joined to the coat in a raglan effect and have wide, flaring cuffs. The pleats are belted in at the sides. The skirt has pleated insets at the sides of the panel front and in the center back. The side sections are extended over the back to form a yoke effect.

Ferns and How to Keep Them

Ferns are always favored by those who want greens in the house all winter, because they are charming to look upon and are easy to keep in good condition. Boston ferns, spider ferns, sword ferns and holly ferns require very little care, and are always attractive on a window-box or table.

Cleaning Hint

A moist rag—not a wet one—dampened with pure cold water is the best cleanser for polished floors and painted furniture. Oil may be used on the floors, but it should never be used on furniture, at least the painted type. It has a tendency to cause hairlines to appear on the waxed surface of the wood. These later bloom into full-grown cracks.

When You Cut Butter

Butter will not stick to the knife that is used to cut it if the knife is dipped in hot water for a minute or so before using. The squares of butter will be smooth and uniform.

Eagle Brand Condensed Milk advertisement. Includes an illustration of a woman cooking and text describing the benefits of Eagle Brand milk, such as its rich cream and delicious flavor.